



# THE TEXAS ARCHITECT

JULY

1967

AMERICAN INSTITUTE  
OF  
ARCHITECTS

168 1967

BRARY



COVER PHOTO:

A WELCOME CONTRIBUTION TO THE DOWNTOWN DALLAS PHYSICAL ENVIRONMENT IS CREATED BY THE CAREFUL INTEGRATION OF LANDSCAPING AND INTERIOR SALES SPACES. CULLEM & BOREN SPORTING GOODS, BY THE ARCHITECTURAL FIRM OF PIERCE, LACEY AND ASSOCIATES IS A 1966 "TEXAS ARCHITECT" SELECTION.

Official Publication of  
**THE TEXAS SOCIETY OF ARCHITECTS**

The Texas Regional Organization of  
The American Institute of Architects

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327 Perry-Brooks Building, Austin, Texas

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# THE TEXAS ARCHITECT

VOLUME 17 / JULY 1967 / NUMBER 7

## THE PUBLICS RESPONSIBILITY TO THE AMERICAN LANDSCAPE

HUBERT B. OWENS

Chairman, Landscape Architecture Division  
University of Georgia

President, American Society of Landscape Architects

Chairman, Interprofessional Commission on Environmental Design  
Member, National Advisory Board on Highway Beautification

In one of his many attempts to focus national attention on the responsibilities of being an American citizen, President Kennedy said, "The quality of American life must keep pace with the quality of American goods." I should like to explore today some of the causes of the gap between quality and productivity in our lives, and suggest from the landscape architect's point of view—some ways of closing this gap.

When European colleagues visited the United States, they told me that in all parts of the country they were disturbed most by the absence of a certain quiet, humanized background to life—a composite of beauty, charm, and tranquility which in many European countries makes the simplest act of living a pleasurable thing. They have informed me that the scale of the American landscape seems to be suited to the automobile rather than the human body, and that much of our urban and rural landscape seems to have been created for the benefit of machines rather than man. We seem to be more anxious to accommodate cars, trucks, trains, buses, planes, motor boats, vending machines, and lawn implements, than we are to accommodate people.

Assuming this rather bleak picture of American life is at least partly accurate, how and why did we get to this state of dehumanized ugliness?

Perhaps one reason why we are now faced with the very knotty problem of providing a useful and beautiful background for the busy lives of an ever increasing number of people is that we are a comparatively young nation. Until recently, most of us were farmers with a tradition of rugged individualism—a tradition which fostered the attitude that each citizen could do what he pleased with his private property.

*(Continued on Page 18)*



FAIA



## LLEWELLYN W. "SKEET" PITTS, FAIA

Llewellyn W. Pitts, one of Texas' most prominent architects, died June 23, 1967. A native of Uniontown, Alabama, he attended the Georgia School of Technology in Atlanta, where he was graduated with a Bachelor of Science Degree in Architecture in 1927. In 1932 he joined with Fred Stone at Beaumont, Texas, to establish the firm of Stone and Pitts. When Fred retired in 1957, the name was changed to Pitts, Mebane and Phelps, and later to Pitts, Mebane, Phelps and White, Architects and Engineers.

Elected to Fellowship in the American Institute of Architects in March, 1958, "for achievement in Design and Public Service," his works brought him nationwide recognition and honors. He was a registered architect in five states in addition to Texas.

Examples of his work would include the Coca-Cola Bottling Plant at Houston, Texas, which received an American Institute of Architects First Honor Award in 1951, and was selected by the U.S. State Department for exhibition in Europe as part of an exhibit entitled "Distinguished Contemporary American Buildings". In 1955 his firm received the Honor Award from the Southeast Texas Chapter of A.I.A. The project was the Men's Dormitory Building at Lamar State College of Technology, Beaumont, Texas, which was also selected in 1956 as one of 72 included in "A Half Century of Architectural Education" at Georgia Tech. This same Dormitory was selected by the U.S. Department of Commerce as one of 34 architectural panels to be exhibited at the International Trade Fair in Zagreb, Yugoslavia, and for subsequent travel in Europe. The Texas Society of Architects selected four of his projects for inclusion in its exhibit titled "Architecture of Merit During the Past Ten Years." Adding an international flavor to



his practice, L. W. Pitts served with R. Max Brooks as Partners-in-Charge of design for the U.S. Embassy Office Building in Mexico City.

Those who knew L. W. Pitts through closer association, knew him as "Skeet" and this circle of friendship is wide. An intense, purposeful man with tremendous drive, he found more than the average amount of time to render service to his community and his profession.

Mr. Pitts was elected Honorary Member, Sociedad de Architectos Mexicanos in 1957. He served the American Institute of Architects as a member of the Committee on Education in 1958 and 1959, and in 1959 was President of the Southeast Texas A.I.A. Chapter.

During this same period, by appointment of Governor Price Daniel, he was Chairman of the Architectural Advisory Committee to the State Building Commission of the State of Texas. He served as President of the Texas Society of Architects in 1961, and as Regional Director, Texas Region, A.I.A., 1963-1966. He also served as Chairman A.I.A. Committee of the Future of the Profession in 1966, as Chairman A.I.A. Commission of Public Affairs 1965-1966, and was a candidate for 1966 President Elect, American Institute of Architects.

In the Beaumont community he served as President of the Beaumont Country Club, Round Table Club, and the Rotary Club; General Chairman of the United Appeals Fund Campaign, and Consultant to the Beaumont City Planning Commission. He was a Director of the First National Bank of Beaumont, and a veteran of World War II, having served as Lieutenant Commander, C.E.C., U.S.

Naval Reserve, from 1942 to 1945, and was listed in "Who's Who in America". "Skeet" devoted untold hours toward the achievement of the ideals of the architectural profession and toward making his community a better place in which to live. The Texas Society of Architects will miss him.—His energy, dedication and dignity.

TEXAS ARCHITECTURE 1966

# CULLUM & BOREN SPORTING GOODS

DOWNTOWN STORE, DALLAS

ARCHITECTS:

PIERCE LACEY & ASSOCIATES

Landscape Architect: Don Heyn

Structural Consultants: R. L. Rolfe, Engineers

Mechanical & Electrical Consultants: Guerrero & McGuire

General Contractor: Julian P. Barry, Inc.







*The exterior display garden is landscaped with both seasonal flowering plants and evergreens so that it will always have color and beauty while reflecting the changing seasons of the year.*

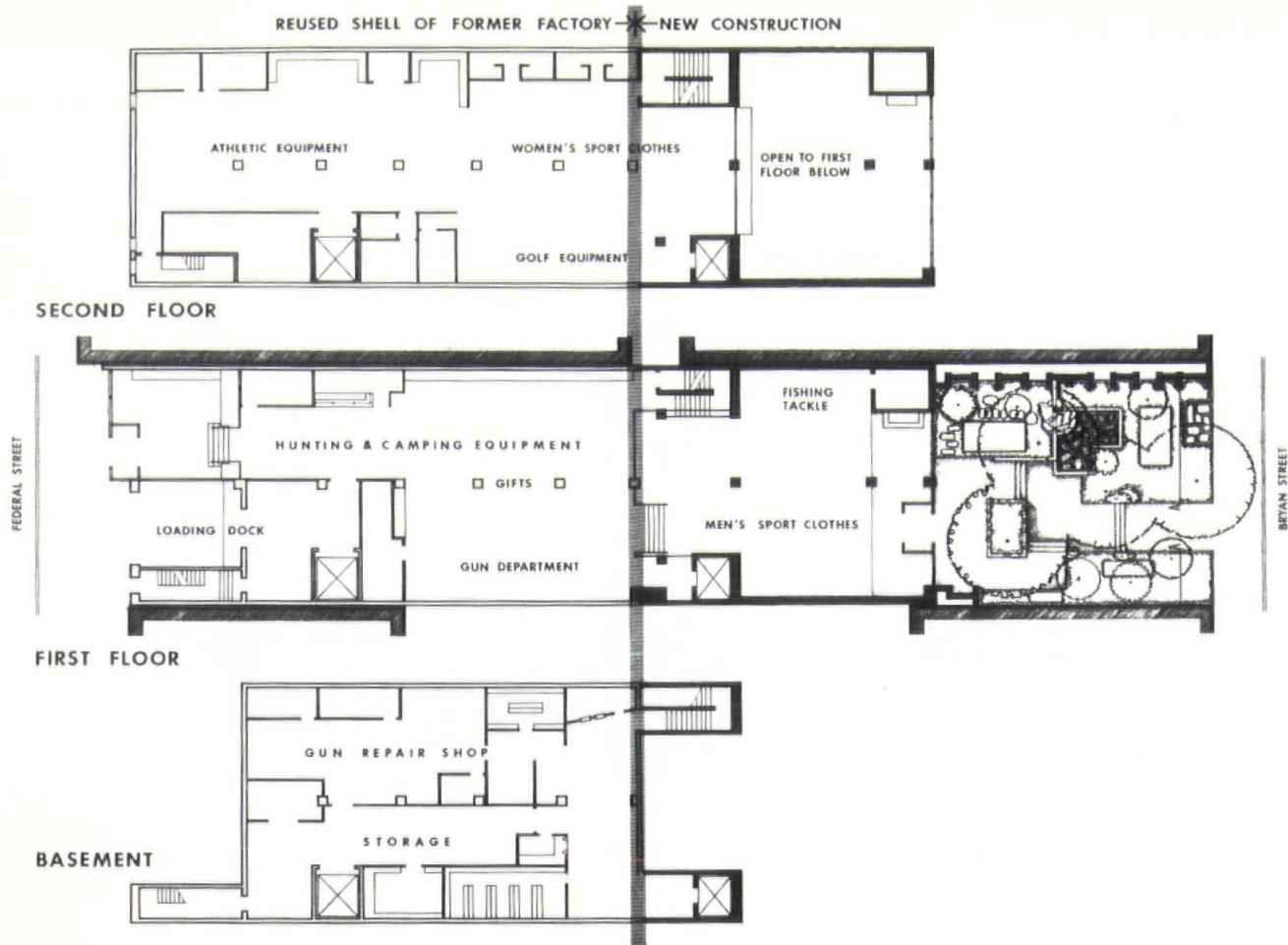


The design for Cullum & Boren's new store began with the fact that sporting goods are themselves always functional, attractive and well designed objects in themselves. Therefore, rather than "decorate" the store and overpower the merchandise, the interior sales area was kept as simple and subdued as possible, utilizing the merchandise itself for color and design.

Another basic decision stemmed from the fact that Cullum & Boren's sales are oriented toward outdoor participation sports, it would be logical to develop some outdoor landscaped display and sales area even though the store was on high cost downtown land. Such an outdoor "park" was felt to have great public appeal and impact in such typically dense land use as the downtown area.

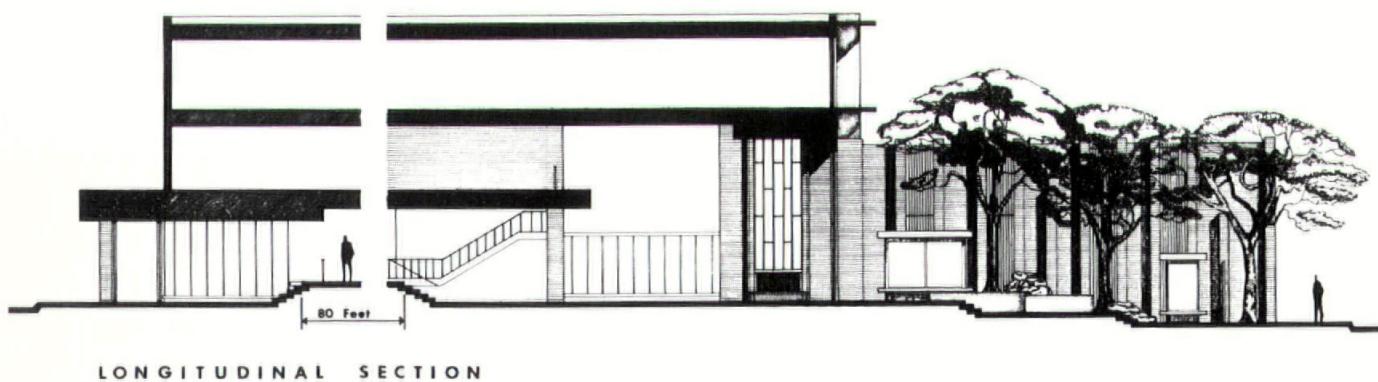
Carpet has been utilized for flooring throughout for control of noise and because of its relatively low maintenance cost. The same brick used in the garden screen walls has been used as an interior accent.





## CULLUM & BOREN

The interior is partly contained in a remodeled factory building with low floor-to-floor heights. To create a contrast to this feature, part of the new portion of the building opens a full two floors. This allows the second floor to enjoy a view of the garden and helps integrate the garden into the entire store. A wood-burning fireplace has been placed near the garden to encourage continuation of a long standing tradition in the store: the gathering at lunchtime of customers who exchange facts, and fiction, about their sports activities. ■



# THE CHALLENGE TO THE PROFESSION



WALTER F. WAGNER, JR.

Executive Editor, ARCHITECTURAL RECORD  
Remarks to Twenty Seventh Annual Meeting  
TEXAS SOCIETY OF ARCHITECTS

It's a terrible thing to talk statistics before lunch, but at this point in time in the development of architecture and building in this country, almost anything that anyone has to say must begin with a picture of growth—and therefore the change—that lies ahead.

Most of what is happening to the world, and therefore to architecture, relates back to basics—to people. More and more and more of them. The population is expected to increase between 15 and 20 percent in the next 10 years—and grow even faster after that. Even more important than the overall figures is the fact that the 20 to 29-year-old age group is going to grow more than twice that fast. By 1985, according to McGraw-Hill's resident fortunetellers, this group will have increased 77 percent versus 40 percent for the population as a whole. This is the group which does so much of that "family-formation" the economists love to talk about, and thus directly or indirectly creates the need for most new construction.

You've heard the Brave New World Announcement: "We must build as much housing in the next four decades as we have built in our entire previous history."

"The extent of our problems and needs might best be grasped if we visualize a population of over 300 million by the year 2000, at least 85 percent of whom will live in urban areas . . . these urban areas will consume at least double the acreage now urbanized."

"By 1980, the Gross National Product is expected to be up nearly double—along with consumer expenditures, consumer disposable income, capital spending. Sooner than that—by 1975 according to McGraw-Hill's economists—today's \$70 billion construction market will have grown to at least twice its present size. And while part of this doubling in the dollar value of new construction work implies a pretty substantial boost in construction costs (in short, inflation), it still means that an actual physical terms we'll be putting—by 1975—the equivalent

of three buildings for every ten buildings that were in 1965."

The thing that is sometimes hard to remember is that these and other Brave New World statistics are not just statistics—but the preliminary sketches for the design of the environment that we all must live in. And perhaps the best way to make these Brave New World statistics real is to understand that they represent the arrival on the scene of "SON OF WORLD WAR II VETERAN." If that makes you feel old, I'm sorry.

But statistically, Son of World War II Veteran is in high school, college, or Viet Nam, and he will find something like 15 million new families by 1975.

This will create the same general kind of boon as occurred when his old man finally collected enough points and got sprung from his tour of the scenic South Pacific. He needs now—and in the same order as his father needed them—an apartment, a house, an elementary school, a bigger house, a high school, and a college. And his new housing will generate, just as his father's did, a rush of need for shopping facilities and recreation facilities.

Thus, a great many of the building types that you are involved with would seem to have a fairly predictable growth pattern—a wave or bulge of need that will be superimposed on the general upward curve and move along at just exactly the speed that children grow.

The pattern of growth of other building types—those not related directly to housing—are harder to predict. But you can make some intelligent guesses.

The general trend of industrial and commercial construction will continue to move ahead at a stronger rate ever in the next decade, although for the next few years we may see noticeably slower growth than the past several boom years have offered.



## THE CHALLENGE TO THE PROFESSION

There are certainly a few years of strong demand for college buildings left, (remember, that's where Son of World War II Veteran is now). Several new Federal programs like the Higher Education Act of 1965 are providing very substantial booking in the way of construction grants and loans which will sustain this building market through most of the rest of the sixties. Eventually we will reach the point where the post-World War II population bulge has gone through the entire educational system from kindergarten to graduate school, and we'll have enough capacity for a while. But—as I mentioned earlier—not long after that—sometime in the early or mid seventies—the next generation—(Sons of the Son of World War II Veteran) will be knocking at the doors of our elementary schools and the whole cycle will begin to repeat.

Indeed if we are to solve the devastating urban problems, housing problems, and PRODUCTION problems that lie ahead, we shall have to design and build very differently than we have up to now.

Item: The mounting densities and soaring land values in many of our cities do not permit—physically or financially—the same kind of pattern of housing development used during the last big bulge in our population. New multi-use building types—combination apartment-office buildings, or apartment-school—seem to be emerging. And with by-passed lots and land covered with dispensable or “taxpayer” structures becoming scarcer, higher and higher buildings seem to be emerging. Examples: Yamasaki's 110 story towers for the World Trade Center in New York, and Skidmore, Owen & Merrill's 110 story John Hancock Center in Chicago. These are not, in our opinion, spectacular oddities—but experimental develop-

ments—prototypes of the kind of building we will see much more of in all our major cities.

Item: We are beginning to see building complexes that reflect the fact that we no longer can afford to use scarce and costly downtown land just eight hours a day. Bertrand Goldberg's Marina City . . . which puts a variety of commercial and recreational spaces in the base of the 60 floor apartment towers—was one of the first of the new examples of this old idea—which Goldberg himself described as “living over the store.”

In New York City, where I work, and where the urban problems seem perhaps uniquely insoluble, a combination of higher and higher land prices and greater and greater insight into environmental needs, has encouraged a number of such combination buildings. Battery Park City—a scheme by architect Wally Morrison for lower Manhattan—combines apartments with a variety of facilities for injecting vitality into the night and weekend vacuum of the Wall Street area. Another package: The new UN Plaza . . . a twin-tower building flanking the United Nations, which contains apartments, offices, stores, parking, a restaurant, and a playground. Still another proposal for this same kind of development: Metro City, designed by the Office of Max O. Urbahn. Also located on the Hudson, it includes a series of public schools, a community college along with extensive middle income housing, commercial and recreational facilities . . . all in the heart of the city.

These kinds of schemes, remember, are not based on the idea of commuting to work by elevator . . . presumably, only a few of the people who choose to live in the apartments of such projects would happen to work for the firms located in the complex. Instead, these schemes are based on providing a varied environment for everyone, for all hours of the day—and making more effective use of the land.

Item: We are seeing more and more examples of planning on bigger and bigger scales. Examples: Heston in Washington, D. C., Columbia, Maryland . . . a complete new town for 110,000 people; Pen Par, a 40 block downtown renewal project for Pittsburgh; the controversial, but absolutely fantastically fascinating, proposals for Lower Manhattan in New York City.

These and other large scale developments—all designed to make positive and fruitful attack on the problem NOT JUST OF BUILDING DESIGN, BUT OF ENVIRONMENTAL DESIGN—are sure to have a massive impact on what we design.

This is not to suggest, of course, that the individual building is becoming obsolete. That is extremely doubtful as long as our concept of private—individual or corporate—property exists. Vast as government involvement in construction is becoming, and important as big area planning is becoming, huge involvements of smaller scale private initiative will also be needed to supply all the building needed in the years ahead.

\* \* \*

Superimposed on all these changes in the kinds of fa-

cilities, the architect is used to designing, is a demand that the architect accept a whole new kind of involvement he is designing.

The story on hospital construction is a variation of the same theme. Since 1960, the annual volume of hospital construction has more than doubled, and now with the Medicare Program going into effect, it is obvious that a whole new wave of expansion is in prospect.

In short, every thing that our economists can foresee, predicts substantial growth ahead. A couple of stunning errors in our policy or our practices in Viet Nam could change everything. But barring unforeseen disaster, the economy of building seems sure not only to grow, but to grow more smoothly.

So far, we have talked about patterns of growth. It is important to note that . . . IF THE PATTERNS OF GROWTH FOLLOW LINES THAT WE HAVE TRAVELED BEFORE, IT DOES NOT FOLLOW THAT WHAT WE SHALL BE BUILDING WILL FOLLOW FAMILIAR PATTERNS.

One example: the enormous involvement required in tackling our immense city-rebuilding effort across the country. Architects and planners engaged in this critically important effort cannot just design . . . first they must make an enormous effort to help define the program. They must first spend many hours working with neighborhood organizations which often consist mainly of slum dwellers, banded together to protect what they perceive as their interests and to strive for what they consider to be their rights. When the organized poor are left out of the planning dialogue, the establishment of the design program, they can and frequently have raised their new found voices loudly enough to achieve major delays in the renewal project. Their steady political ascendancy is bound to cast a shadow on the architect's vision of the city beautiful . . . which is usually a city rising from neatly assembled and cleared parcels of former slum and rehabinited by art and music loving, politically responsible, high tax paying, middle class families. This vision is no longer politically possible.

Robert C. Wood, the able and imaginative Under Secretary of HUD, explained it this way in a recent speech: "In the 1960's, the continuing surge of people to the major metropolitan areas made the conditions of urban life a great national issue. We began to face up to our urban character, and to the realization that it is not enough to concern ourselves with physical clearance and rebuilding and rehabilitation; they must be accompanied by social rehabilitation as well. I feel," said Wood, "that we have come to a moment in our history of the urban turnaround, where we choose . . . or fail to choose . . . new direction for city building for the next two generations."

The involvement of architects with the social planners and do-gooders and city governments is of course easier talked about than done. There is still (and always will be) a political jungle between the architects' dream of

the spacious and beautiful city and what can be accomplished in dealing with local officials and politicians and pressure groups. But at any rate . . . and for the first time . . . there is a strong private and public climate of acceptance for something new and better, because for the first time the demand for something new and better has reached the stage where it has become a political necessity to make it a matter of public policy. Architects have long shouted (too often just to each other at meetings just like this one) for a voice in shaping our total environment. The big audience, in cities across the country, is now listening. If architects do not involve themselves now in the kind of neighborhood and political action that it takes to get things done in this political world, the cities will be rebuilt anyway . . . without the involvement of architects . . . and we surely won't like that.

Another example of the kind of involvement required of architects in the years ahead and one at the very opposite end of the scale from the problems of crowded downtowns is the involvement needed to create more effective design for our recreation areas.

The country has not embarked on what must be called a revolution in the concept of recreation. As we constantly read in the newspapers, everyone . . . except apparently you and me . . . has much more leisure time and discretionary income. This means, according to the best available study . . . the massive effort of the Outdoor Recreation Resources Commission headed by Laurence Rockefeller . . . that the overall demand for outdoor recreation will at least triple in the next 35 years, and the need for recreational facilities in and near cities will increase ten fold.

Further, . . . and where it begins to drastically affect architects and architecture . . . this recreational activity will not, as in the past, be something crammed into weekends and vacations. Recreation is becoming an integral part of our everyday home and community environment. What is now required is new design concepts for new kinds of recreational facilities . . . everything from places in the canyons between high-rise apartments for a small boy to throw a ball, to more effective use of the land in our huge national parks. If you don't think this is a big problem or a big opportunity, I would have to report that, according to the Department of the Interior, more land is now being set aside each year for public recreation use than is going into urban development, highways, roads, and airports. In this fiscal year, Sec. Udall says, the acreage going into recreational use is expected to exceed 1,700,000 acres. Last year, the figure was 1,246,957 acres. And all this land—as used to be predictable just a few years ago . . . is not in wilderness areas. Indeed, the opposite is true. 75% of the New National Park Service Areas and 96% of the new Forest Service areas are within two and one half hours driving of urbanized areas. 83% of new local and state recreational areas receiving Federal funds are within two hours of city areas. Most of the land purchases last year were small—less than \$25,000.



## THE CHALLENGE TO THE PROFESSION

All of this land is going to have to be developed—and all of it under new design standards that must be set by architects. It will be more heavily developed—as we all know, the main trouble with most of our big forest parks is that almost no one ventures more than shouting distance from the parking lot. There is no one—except architects—and allied professionals—who has the training much less the ideas to develop this land effectively. So here is another whole area of involvement and challenge.

\* \* \*

So far, I've been talking mostly about the growing volume of work that needs attention by architects—talking about quantity. What about quality? what about the architect's traditional demand for quality and beauty?

Here again, I think we must look for change—change in the standards of good design growing out of changes in our world.

Seventy-five years ago architects and architecture were facing the beginnings of a major revolution. This design revolution led us from the architecture of a handcrafted age in which the function of a building (however contemporary it was) was generally clothed in one or another of the historical forms—to the architecture of an industrialized age, in which the design is not just the product of, but very often a very deliberate expression of, our technology. If the development of this modern architecture did not lead to a single hard line of "new architecture"—as, at various times, many architects, critics, historians, and magazine editors insisted that it must—it did lead architects away from their traditional preoccupations and encourage them to explore new design concepts with an open mind.

But as great as the effects of the industrial revolution have been on architecture and architects, it now seems likely that all that has happened so far is but Phase One of the design revolution. What lies ahead are the effects of today's scientific revolution, the effects of learning more and more about the nature of man, the effects of becoming more and more sophisticated in our engineering analysis, the effects of the influence on all of us of the breath-taking accomplishments of other disciplines—say the NASA people down the state a piece. As we move from an era of industrial revolution into an era of scientific revolution, the forces on architecture—and the minds of architects (which is after all where it all begins)—seem likely not only to be different, but to be even more drastic.

Look back a bit at the evolutionary process. Try-it-and-see was traditional in building construction until the 19th century, when creative scientific thinking and methodology were first applied to architectural design. These early experiments (or maybe adventures is a better word) in the technology of building, of course, were made without benefit of the accumulation of data and performance standards as we know them today. As structures evolved through a series of types, the principal development efforts were directed towards lightness and continuity—continuity not alone of structure, but continuity of structure, and finish, with the finish—exterior and interior—doing its share of the structural job.

Such developments lead to the birth of an esthetic based on the precision and machine-like perfection of parts, and on the regular rhythm of the repetition of completely-alike elements.

As part of the same process, as mechanical and electrical equipment assumed greater and greater importance in building design, making provision for them and the problems of their installation became a bigger and bigger design influence. Today, of course, in sharp distinction to the traditional practice of adding the necessary mechanical and electrical elements after the building design is fairly well set, the effort now is to weave these elements—ducts, pipes, systems, lighting, air conditioning, sun control, sound control, power, communications and so on and on—into the very fabric of the building.

This in turn has led to the involvement of more and more different people and disciplines in the design process—for as the total design of a building has become more and more complex, the need for a closer and closer association of the architect with a wide range of technical consultants (including for the first time in very recent years, collaboration between architect and manufacturer—about which more in a few minutes).

And so we have arrived, in an evolutionary fashion, at which is probably the end of Phase One of the design revolution.

What is likely to come next?

What is already happening is that more and more archi-

pects are being influenced by the new concepts of electronics and atomic energy and automation and cybernetics and computers—just as architects were influenced years ago by the new concepts of the machine.

And it is not unlikely to think that just as this scientific revolution may transform the world more radically and completely than the industrial revolution did, it may likewise transform architecture more radically and completely.

This second phase of the design revolution will almost surely involve much more than the obvious; the obvious new energy source, new and more sophisticated structures based on computer analysis, or new communications systems within buildings (THINK OF THAT! NO MORE MEETINGS) or communications systems between cities (WHICH MIGHT MEAN NO MORE CONVENTIONS).

The most important impact of this second phase may well be the impact on the mind and thinking of the architects. None of us will ever be the same as we were before we saw close-up pictures of the surface of the moon. No feat of artistic or technical skill seems impossible anymore. It is presumptuous to try and anticipate what kind of a new esthetic may grow out of this scientific revolution, but it is easy to predict that a new esthetic will grow. The technical capability to build almost anything we can dream of or design already exists. Architects may continue as they are doing today to ride off in all kinds of directions. On the other hand (though this seems much less likely, architects being the sort they are) the new sciences may encourage a single, pure design goal—with buildings growing as cleanly and precisely out of their function and structure as does, say, a suspension bridge. To see which way our concept of good design goes, we can only wait and see.

\* \* \*

Before I give up and let you all stretch and think about lunch, I want to talk briefly about one more thing that it seems to us at the RECORD is bound to effect both our concepts of design, and our ability to build those designs at a price that is feasible and at the speed with which we will soon have to begin to build to keep up with our population boom.

This is a subject, that until very few years ago, it was improper for properly brought up magazine editors to talk about, for fear that he would be considered to have compromised his editorial virtue for a handful of silver advertising pages. But the hook with it—I'm going to talk about the relationship between architect and manufacturer.

It seems clear to us that improvement is the physical performance of all the components that go into a building can advance much faster if the communication between architects and engineers, and the product manufacturers and materials producers becomes more intense and effective. The interaction in almost all designs, of the very vast array of new systems, equipment and materials

poses at once a host of new opportunities, but also a host of unresolved problems. It is apparent that a greatly increased exchange of ideas and information is called for on the merits of existing products, and the need for new products. More and better technical data from the manufacturer, and more and more feedback of use experience from the architect, are essential to the effort. Not long ago, the components and systems of a building operated pretty much independent of each other—but no longer. Some of the interactions are fairly obvious—the influence of considerably higher lighting levels on air conditioning, for example. In this case, engineers have turned a potential liability into a positive feature by reclaiming the waste heat for reuse. Other interactions involve complex factors less well defined—particularly those involving effects of air temperature, sun and wind. The massive building of the past saved the architect from many problems; movement was small, outdoor cyclical temperature effects were smothered out by mass, deep reveals provided built in sunshadings, heavy partitions braced buildings and shut out unwanted noise.

But today solutions are more complex. If a wall has low heat resistance and responds very quickly to changes in the weather, then the perimeter air conditioning system has to follow in kind. Similarly, air conditioning and sound control are related: too much noise from the diffusers may be annoying, but a soft sound is useful in masking noise to preserve privacy.

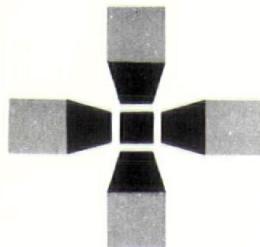
In some areas for example, environmental criteria and natural hazards such as wind loading and fire—a great deal of basic research is still needed. For example, as you very well know, the design criteria for wind effects is now based in large part on mathematical presumptions that much of the time do not represent actual conditions, especially in built-up areas where surrounding buildings affect the wind-loading on each other.

In other areas, new basic data and procedures are not needed as much as collection of use data and performance. At any rate, the research needed in the face of increasingly complex components and increasingly complex systems into which they must fit, seems to many of the people to whom RECORD has talked lately, to require a new kind of collaboration, not just architect and engineer, but architect, engineer, and the highest level of skill available in the industries that supply everything that goes into building.

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Most of the ideas that I've expressed this morning are the result of the research all our editors undertook in writing the RECORD's 75th Anniversary Issue, which we published in July. When we finished this research, we felt we could—with no self consciousness and within the bounds of conservative journalism—entitle the issue the **NEW AGE OF ARCHITECTURE**. The challenges ahead—in the face of all the changes ahead—are enormous. For it will not be enough simply to cope with these changes. Architects cannot, in meeting the new demand for quality, abandon for one moment their traditional demand for quality and beauty. The stakes are the environment in which we all will live.

# WALLACE K. HARRISON, FAIA



## REMARKS TO 1967 AIA CONVENTION, NEW YORK

I live in the country where Walt Whitman lived and walked the fields. Whitman said, "American democracy in its myriad personalities in factories, workshops, stores, offices—through the dense streets and houses of cities, and all their manifold sophisticated life—must either be fibered, vitalized by regular contact with outdoor light and air and growths, farm scenes, animals, fields, trees, birds, sun warmth, and free skies or it will certainly dwindle and pale. We cannot have grand races of mechanics, work people, and commonalty (the only specific purpose of America) on any less terms."

In spite of our poets and prophets, we Americans have weaknesses and like all humans have permitted the extension of slums, the overbuilding of cities, the misuse of the skyscraper, and the automobile making traffic impossible.

By not throwing out the bad parts of science and victorian materialism and mechanization, we also have permitted the dividing of races, the division of the poor classes in the cities and the richer whites in the suburbs. We have even stood by with small protest while our sciences have developed the bombs.

But, born hopeful, we architects offer a better future—new towns—new communities—where in the American way, rich and poor, black and white, can live together with a new transportation and a better environment.

Governor Rockefeller has shown how the government can use architectural imagination to rebuild New York State. Seventeen completely new universities which in quality we hope will excel some of the older institutions. He has built mental and medical hospitals on a vast scale and even is undertaking the complete rehabilitation of the Hudson River.

With such projects ahead, we need our communities in back of us and I'm afraid that the level of culture is rather low at times in our country.

Let me again read Russell Baker's article in the New York Times, October 26, 1966. The place—Athens; the spot—on top of the Acropolis.

"There it stands, that soaring rock crowned with the

Parthenon. Birthplace of western civilization, symbol of man's liberation from the ancient tyrannies of death and despotism, the place where the human spirit first learned to breathe free, where the human mind first wakened to the beauty of life. The place where it all began."

There it stands, shining in the Mediterranean sunlight, and what do you say about it? It is the tourist's duty to say something—but what?

To answer this question, an agent was assigned to mingle with tourists on the Acropolis and record what they said. Father to his child: "Do you see Mama anywhere?"

Woman to another woman while approaching the Parthenon: "Is this mountain-climbing or not? Just tell me in one word."

Man with movie camera to man with two still cameras: "There's too much traffic here to take pictures."

Man to two other men while looking at the temple on the site where the Goddess Athena fought Poseidon for Possession of Athens: "It was the worst flight I've ever had. The steak came out like a rock. I said to the stewardess, 'I can't eat that steak.'"

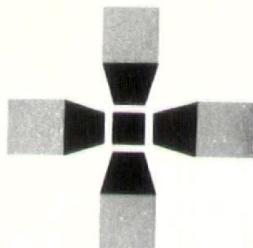
Woman to man while looking at Parthenon: "You wonder where all these old things come from, don't you?"

Two tourists were overheard to say of the Parthenon, "That's really something, isn't it?" "It sure is a wreck." We need to help teach our nation the values of architecture, not only in architectural schools. In the smallest elementary school in the country, there should be a map of its town's development.

The future of architecture is more exciting, more challenging than any other discipline. The denigration of the city must be of the past. We have a new world to build—not for science—not for the machine—not for materialism—but for the human beings—for man.

Mazilit said, "Man is the only animal that laughs, for he is the only animal that is struck by the difference between what things are and what they might have been." ■

# DR. MARSHAL McLUHAN



## REMARKS TO 1967 AIA CONVENTION, NEW YORK

*The author of many books, including the well-known "Understanding Media," Doctor McLuhan is director of the Center for Culture and Technology at the University of Toronto, Canada.*

Electronic communication is forcing the Western world to separate itself from a "2500 year devotion to visual space" and rediscover "the characteristics of the spaces generated by the other senses."

The characteristic form of an electronic culture is "auditory space"—which "has no center and no margins since we hear from all directions simultaneously."

In contrast to the recent past when visual or written transmission of information created a "devotion" to visual space, the instant movement of information that takes place by electronic means creates a configuration of spacetime in which no point of view is possible, and no single plane perceptible . . . *All at oneness* abolishes uniformity and continuity, and it also demands that the environment will be considered as an art form.

Any environment has the property of being mainly invisible, people should become more aware of the environments they create. Perceptually, any environment whatever is a teaching machine in so far as it adjusts our sensory levels until they are accommodated to that environment.

We have already moved into this dimension, and the resulting panic is to some degree compensated by enthusiasm for the disappearance of many of the barriers, private and corporate, that had been carefully erected by our visually oriented forbears.

The electronic age, if given its own unheeded leeway, will drift quite naturally into 'Oriental' modes of cosmic humanism and total involvement of everybody in everybody and of all spaces and all cultures converged into a kind of mosaic without walls.

The swift change from a "visual" society to an electronic one has caused many people, particularly children, to feel added stress and strain. "Our children are born into a total electric environment of information only to find themselves inserted into a very different kind of environment at school.

The new need is to direct the educational enterprise toward discovery rather than instruction. As the environment becomes richer in information than the class room, the student's genuine role becomes diverted toward involvement and discovery rather than in the acquisition of classified data. A similar reversal takes place in the business world. As the information environment gets richer and richer, job-holding yields to role-playing. A role tends to be created when several jobs converge. A surgeon has a role rather than a job, as does a top executive, or a mother.

In the older, fragmented and mechanized world of specialism, most people tended to use only a part of their faculties at any one time, and this was called work. But when people use all their faculties, they "are recognized to be playing, and are at leisure."

The electronic information environment tends to create this new configuration of leisure via total involvement. Looked at in the rear-view mirror, this leisure takes on the illusory form of unemployment and joblessness and vacancy. In point of fact, leisure is a space-time dimension which must be shaped and created by the individual user. Such leisure is not a goal but a kind of total field of relations. It is nothing less than social communication. A child of the electronic age, looking around him at the job-holders, cannot help but feel that they are pathetic holdovers from some other age. ■

## THE PUBLIC'S RESPONSIBILITY TO THE AMERICAN LANDSCAPE

(Continued from Page 3)

While there is much to say in favor of rugged individualism, it has not done much for the beauty of the landscape. If it had, we would not now be faced with such urgent problems as the disappearance of open space; blighted under areas where the beauties of nature are blotted out by dust, smoke, noise, disorder, and neglect; and the omnivorous appetite of the automobile for ever more roads, parking spaces, and pennant-waving gas stations.

In any case, the dauntless pioneer—the Renaissance man of many skills who could survive in a deserted prairie with only the simplest tools and possessions—this pioneer has disappeared from the scene, and the rugged individualist's attitude toward private property should disappear with him. Today we are all dependent on complicated machinery (as the recent blackout so dramatically demonstrated), and completely dependent on each other.

But while we recognize our dependence on the butcher, the baker, and the light bulb maker, we sometimes overlook our need to work together to solve national problems such as the shameful state of our American landscape. Patrick Horsburgh has suggested we use the term *omnitecture* to remind us that the art of environmental order embraces architecture, landscape architecture, planning, designing, and other related professions.

To date, *omnitecture* remains an ideal to be realized. We have, instead, a history of feeble efforts, none too well coordinated, by government officials, the professions, and the public all of which have thus far failed to curb the malaise of creeping ugliness which America faces at the present time.

Every civilization in man's history has built something, but the highest civilizations—and those which lasted the longest—were those which maintained what they built. A concern for conserving the tangible things as well as intangible values is recognized to be an expression of political, intellectual, and cultural maturity in a community or nation. Foreign cities and countries reached that maturity many years ago, while we are just now making a beginning.

In February, 1965, President Lyndon Johnson appealed to Congress and the American people for support of a far-reaching program to save the country's natural beauty. The response in terms of legislation enacted into law has been encouraging. The President's stand also represents a welcome cultural break-through since federal support of the arts has been virtually non-existent during our lifetimes. In the '30's we were too poor, and in the '40's and '50's too busy to think about such things.

Now that we, as a nation, have come of age—now that we

have acknowledged the need to cherish and cultivate rather than to go on exploiting and destroying our abundant resources—and now that neither bread lines nor all-out war absorb our energies—now comes the embarrassing specific question: what shall we, as American citizens, do to implement this national concern for beauty and order?

It is evident that we can no longer preserve the countryside of America. In most cases there is nothing left to preserve. Besides, Manhattan can no longer use the neat Dutch farms that were there, and Atlanta has outgrown its plantations. Instead, we must carefully design (or redesign) the countryside, in general and in detail, keeping in mind that ways must be found to meet all needs—industrial, commercial, and residential with recreation taking a high priority. We cannot dream of the magical disappearance of the automobile, the electric wire, or the factory building. We must accept all the new demands made on our landscape, but try to control them by creating a new, largely man-made environment which appeals to the human eye and the human spirit.

Of course we will never even begin to create this Utopia until people demand a beautiful environment—until people really know what beauty is, and desire it sufficiently to sacrifice something important for it. There is an old saying that the course of civilization is a race between catastrophe and education. This is certainly true of our time—even more true than in times past. The majority of the beautiful civic monuments and designs in Europe were created by kings, heads of the church, or other high ranking and powerful patrons of the arts. In those days, decisions about civic art (and everything else) were made by the powerful few who were also the well-schooled few. They either had a good education and good taste, or could call on expert guidance on any subject.

Today, however, the race between catastrophe and education is a closer one because decisions are made according to the dictates of the many, whose level of education, taste and values is naturally not as high and not as homogeneous as that of the autocratic, select few. While luxury and enlightenment were once limited to a small privileged class, luxury has now become the property of the majority of the population, although unfortunately enlightenment has not necessarily come with it.

Thus if we want to answer the question, what shall we, as American citizens, do to implement our national concern for beauty and order, we conclude that we must know what beauty is and must value it highly enough to put forth effort on its behalf.

In practical terms it means that we citizens have a lot of learning to do if we want to achieve outstanding results

in our civic development programs. We need to learn what our communities need, what methods can be used to preserve or improve what we have, and what various levels of government as well as the omnitectural professions can do to help. We must educate our tastes to recognize good design, at the same time that we are learning lessons in practical politics so that we can better understand how dreams become realities in a democratic society.

In short, a well-informed, interested citizenry working in active citizen groups is at least half the battle. But two other ingredients are necessary to the success of a civic improvement program: effective legislative and administrative tools at all levels of government; and dedicated technicians and administrators in public agencies. These ingredients, plus the catalyst of cooperation, are what we need if we are to survive and progress in our present way of life—if we are ever to close the gap between the quality of American life and the quality of American goods.

#### *Areas of Public Landscape Needing Attention*

*School Grounds.* It is the exception, rather than the rule, to find examples of well planned elementary and high school grounds in the United States. Dust, mud and generally drab ugliness have long come to be considered a matter of course.

In Switzerland, the Scandinavian countries, Holland, and West Germany, there are excellent examples of well-designed school buildings and grounds which are achievements of artistic merit. An inspection visit to some of these school grounds reveals the value of employing the services of outstandingly competent landscape architects at the initial stage of development of each project to assist the architect in siting the building into the landscape. The landscape architect can also determine the location and arrangement of all elements which are a part of the composition—walks, drives, parking for automobiles and bicycles, unloading strips for school buses, truck service, graveled or black topped play spaces (to avoid dust and mud); open lawn areas; plantings of trees, shrubs, vines, flowers, bulbs and ground covers; a flagpole; a drinking fountain; and often times one or more pieces of sculpture designed to appeal to, and to be in scale with, the size of a school child.

Well-planned and developed school sites can probably contribute more toward a long-term investment than any other improvement in a community. If all the youth of America could attend school in efficiently and beautifully designed surroundings, they would learn to recognize and appreciate good standards of outdoor beauty at an impressionable age. This would be a splendid investment

because when some of these future adult citizens are chosen to serve as members of Park Commissions, Zoning Boards, State Highway Commissions—or when some of them are elected mayors of cities or governors of states—they will instinctively know that grace, harmony, and proportion in a well-ordered physical environment are necessities in a mature, civilized world and they would undoubtedly see that adequate budgets for school grounds, parks and other green spaces would be provided.

In the central city we might well give thought to what has worked before in the older cities of this country and still works exceedingly well in Europe—the use of first floors for shops and business, and the upper stories for residential uses. This would help give the cities new life with a minimum of making over, and would maintain small-scale activities that have been one of our significant losses.

*Preservation of Historic Buildings.* In addition to the preservation of open spaces, it is important also to preserve the architectural assets of our nation. Historic structures and landmarks provide a three dimensional record of the past to save for the future.

During the Great Depression of the 1930's, the Historic American Building Survey recorded more than 10,000 buildings throughout the country which were considered significant in our nation's history and culture. Sad to relate, at the present time—only 30 years later—we have destroyed almost 50 per cent of them. This is a poor record, and if it continues we soon will not have a very substantial architectural link with the past.

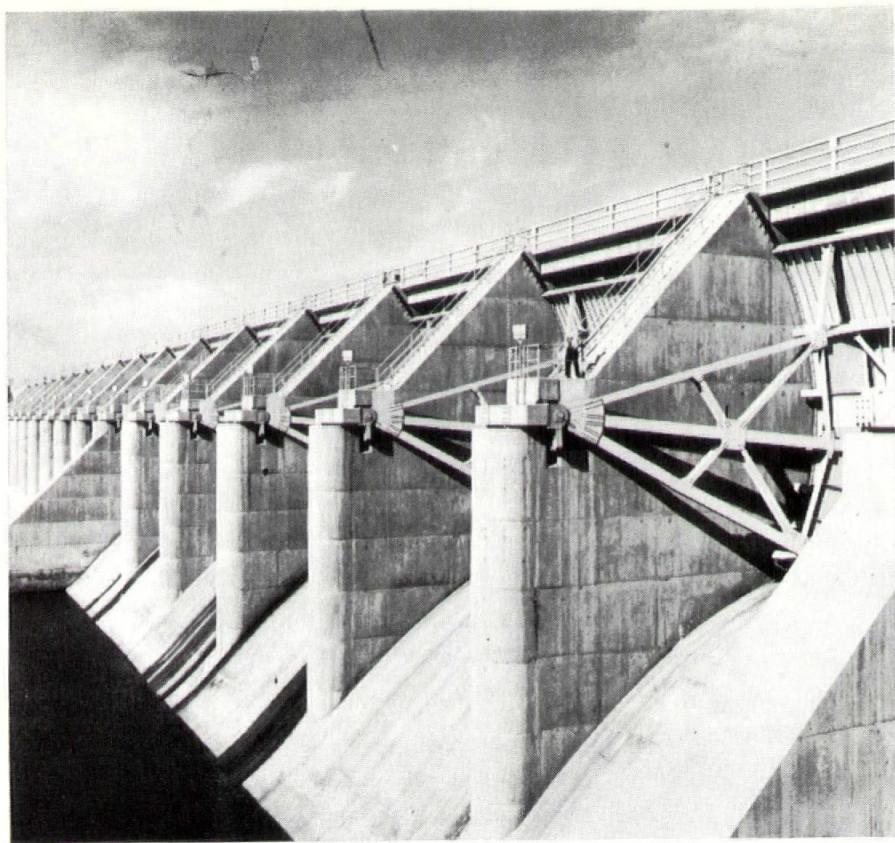
*Undernourished City Park Departments.* City governments are reluctant to see small parks and parcels of land developed because of maintenance costs. If our national beautification program, including highway beautification, is to get off the ground, there must be funds for maintenance, and for personnel trained to competently perform as gardeners. There is a great shortage of people trained for this work. Park departments and state agricultural colleges could render an outstanding service by setting up courses of specialized training for grounds superintendents and technicians. Competition for services of such people today is wholesome but many more need to be trained.

*Professional Training at the University Level.* There is an acute shortage of well-trained landscape architects, and, to a lesser extent, architects and planners. Citizens can wield their influence in persuading colleges and universities to strengthen their programs in the environmental design field, and in encouraging bright high school students to consider one of the environmental design professions as a career. ■

## THE PUBLIC'S RESPONSIBILITY TO THE AMERICAN LANDSCAPE

*Mr. Owen's address was followed by the showing of colored slides to illustrate a number of small scale examples and a few large scale achievements of good landscape practice to serve as a guide for the public, governmental administrators and professional designers in restoring the blighted central city, preserving open space and architecturally significant landmarks, and as evidence of the eradication of suburban sprawl and strip development from roadsides.*

*EDITOR NOTE: This article is from Proceedings of Texas Conference on Our Environmental Crisis—available from School of Architecture, University of Texas.*



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## Public Health Service

August F. Hoenack

August F. Hoenack, Chief of the Architectural, Engineering, and Equipment Branch of the Division of Hospital and Medical Facilities, Public Health Service, was presented the Superior Service award of the U.S. Department of Health, Education, and Welfare at exercises held at the National Institutes of Health, Bethesda, Md.

Hoenack, a pioneer in hospital architecture, was a member of the original small staff of architects and consultants assigned to lay the groundwork and later implement the Hospital Survey and Construction (Hill-Burton) Act of 1946.

Mr. Hoenack guides the construction of facilities under the \$270 million a year Hill-Burton program. His staff of architects and engineers in Washington and in nine regional offices keeps tabs on some 500 hospitals and related health projects each year for the Hill-Burton program, which is now in its 20th year.

An important activity under Hoenack's direction has been research into the environmental aspects of hospital design and construction. This has resulted in the development of more than 100 planning guides relating to such subjects as hospital lighting, noise control, infection control and air-conditioning. These publications have been widely used both within and outside the program as well as in many foreign countries.

Currently, he is the Public Health Service representative to the American Institute of Architects' Committee on Hospital Architecture. In addition, he is a member of the Institute's Ad Hoc Committee on Architecture and Engineering in Government, a consultant to the American Hospital Association's Committee on Design and Construction, and a member of the American Standards Association's Committee on Making Buildings Accessible to and Usable by the Physically Handicapped.

# NEW SCHOOLS FOR NEW TOWNS

## RICE UNIVERSITY SCHOOL OF ARCHITECTURE

Six noted architects - - - and students of architecture selected from a number of universities - - - will participate in Rice Design Fete IV, "NEW SCHOOLS FOR NEW TOWNS," a research project sponsored by the Ford Foundation's Educational Facilities Laboratory at Rice University, Houston, Texas.

Architects named to head design teams for the 13-day charrette are:

John Andrews, Toronto, Ontario, Canada  
Charles Colbert, New Orleans, Louisiana  
Romaldo Giurgola, New York, New York  
Paul Kennon, Houston, Texas  
Cedric Price, London, England  
Thomas Vreeland, Albuquerque, New Mexico

Design Fete IV is predicated on the belief that new towns offer unique laboratories for conceptualizing a true 20th

century environment, stripped of progress-inhibiting obstacles and restrictions which bog down older cities.

The chief concern of the Fete will be the liberation of the new town from the fetters of time-honored educational forms and development of facilities to make possible a new total education for each resident of the new town.

Under the direction of Professor William T. Cannady, the Rice Design Fete will select six prototype new towns which reflect reality, and will develop new architectural facilities for total education in each of the six prototype towns.

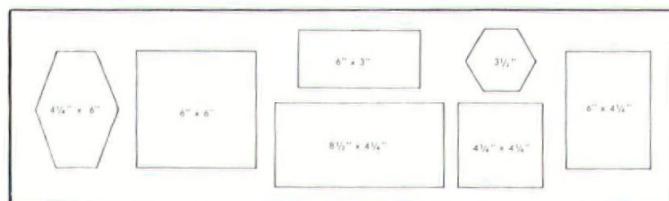
Findings of Rice Design Fete IV, "NEW SCHOOLS FOR NEW TOWNS," will be published by the Rice University School of Architecture reporting team upon conclusion of the Fete.

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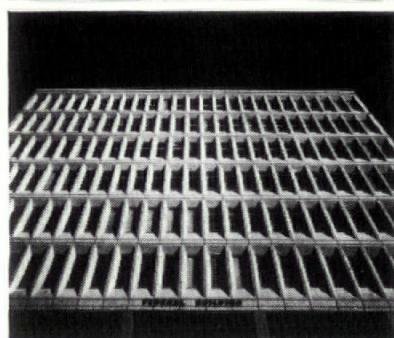
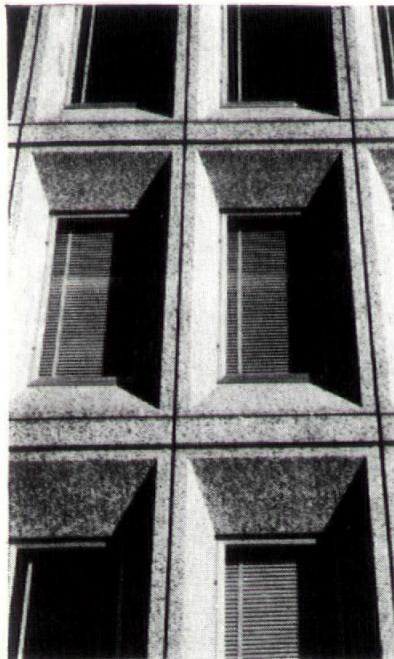
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TEXAS ARCHITECT

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CREDITS: Salt Lake City Federal Building, Salt Lake City, Utah. Architect: Snedeker, Budd, Monroe and Associates, Salt Lake City. Engineers: Deseret Architects and Engineers, Salt Lake City. General Contractor: Robert E. McKee General Contractor, Inc., Santa Fe, N. M. Panels by: Stylecrete, Inc., Salt Lake City.

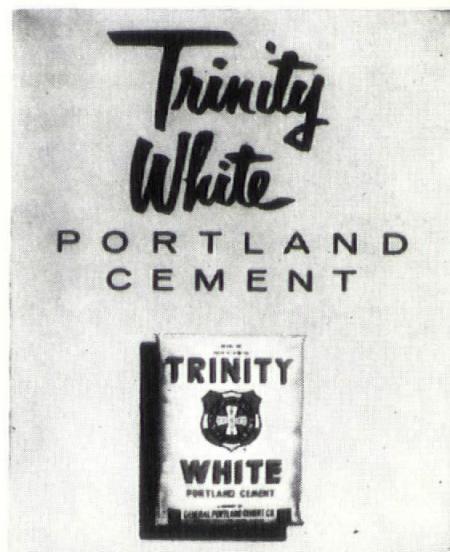
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them. Color them. Let them make light and shadow work for you. That's what the architects did on the new Federal Building in Salt Lake City.

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